

Mural painting as an international medium of social distinction at the European courts around 1700

The „Corpus of Baroque Ceiling Painting in Germany“ regards painting on walls and ceilings as a medium of pictorial representation. In a courtly context, mural painting would serve the sovereign to define his status within the court society, just as he did otherwise in the fields of architecture or interior design.

Around 1700, a formal and thematic change can be observed in the choice of these media of social distinction, especially at the courts north of the Alps. In the field of mural painting, it is striking in which way the ceiling was no longer divided into multiple fields, but preferably dominated by one single monumental painting. In this way, mural painting was able to define the room. Monumentality resided in scale, and a new form of illusionism became important. The “inganno degli occhi”, a highly sophisticated form of illusionism prevailed. Mural painting on ceilings gained autonomy and as a medium, it followed its own logic. Furthermore, walls and ceiling could be integrated into one overarching decorative scheme. This change was not just a matter of form, but also a matter of content: Glorifications and personifications were no longer represented in the old-established way and subject to dynastic formulas, but became more and more individualized and tailored for a specific patron.

Moreover, within the larger European context, mural painting should not be misunderstood as exclusively made in fresco or secco technique, or studied in isolation. The decision for oil painting on canvas or on walls or ceilings was for a longer period of time not only a question of quality or of the possibility to hire a specialist, but also a question of aesthetics. A large part of mural painting in Western, Central and Northern Europe was painted on canvas and was adjusted onto ceilings and walls. Stucco did also play an important role here, and seems to have been applied also in rooms of “higher rank” especially.

In addition to general overviews, the symposium will discuss examples from Austria, the Czech Republic, Denmark, England, France, Germany, Italy, the Netherlands, Poland, Spain and Sweden. In this way, an attempt will be made to highlight connections and comparisons across Europe for the first time.

ORGANIZER

“Corpus of Baroque ceiling painting in Germany” (CbDD), a project of the “Bavarian Academy of Sciences” (BAdW) with places of work at the “Ludwig-Maximilians-Universität” in Munich and the “German Documentation Centre for Art History – Bildarchiv Foto Marburg” (DDK), in cooperation with the “City of Hanover, Herrenhausen Gardens”, the “Institute of History for Art and Musicology – IKM of the Austrian Academy of Sciences” (ÖAW), and the “Research Group for Baroque Ceiling Painting in Central Europe” (BCPCE),



PROJECT DIRECTED BY

Stephan Hoppe (LMU, Munich), Heiko Laß (LMU, Munich), Herbert Karner (ÖAW, Vienna)

REGISTRATION, SYMPOSIUM FEE AND GENERAL INFORMATION

Please register until 10/08/2018 at

Corpus der barocken Deckenmalerei in Deutschland

Dr. Heiko Laß, Institut für Kunstgeschichte

Ludwig-Maximilians-Universität München

Zentnerstr. 31, D-80798 München

E-mail: heiko.lass@kunstgeschichte.uni-muenchen.de

More information

<https://deckenmalerei.badw.de/en/news/tagungsbekanntmachung.html>

The symposium fee is 20.00 Euros and will be paid in cash at the venue before the beginning of the symposium. Coffee/Tea and a visit to the Great Garden are included.

The Corpus of Baroque Ceiling Painting in Germany (CbDD) is a research project within the



Title: Galeriegebäude Hannover-Herrenhausen, Ceiling in the Room of Spring

© Bildarchiv Foto Marburg/(CbDD)/C. Stein/T. Scheidt

PLACE

Galeriegebäude, Herrenhäuser Str. 3a
30419 Hannover-Herrenhausen, Germany

BAdW

CONNECTING ACROSS EUROPE?

Ceiling Painting and
Interior Design
at the Courts of Europe
around 1700

INTERNATIONAL
CONFERENCE

13/09/18 –
15/09/18

HANNOVER-HERRENHAUSEN



Program

THURSDAY, 13/09/2018

14:00 **Opening of the Galeriegebäude**

15:00 **Beginning**

STEFFI ROETTGEN (MUNICH):
Götterhimmel und Theatrum sacrum – zur Erfolgsgeschichte der Deckenmalerei im barocken Italien.

THOMAS WILKE (AACHEN):
Französisch – die gemeinsame europäische Sprache!? – Innendekoration und Deckenmalerei am französischen Hof um 1700.

ULRIKE SEEGER (STUTTGART):
„weil es dauerhafter ist und luftiger aussieht“.
Die gänzlich freskierte Zimmerdecke um 1700 – Modus oder Medium?

HEIKO LASS (MUNICH):
Das Galeriegebäude in Herrenhausen, die Stellung des Hannoverschen Hofes um 1700 und seine Wand- und Deckenmalerei.

Possibility to visit the Galeriegebäude

19:00 **Closing of the Galeriegebäude**

FRIDAY, 14/09/2018

8:00 **Opening of the Galeriegebäude**
Possibility to visit the Galeriegebäude

9:00 **Beginning**

SARA FUENTES (MADRID):
The works of Luca Giordano to the service of Charles II around 1700.

HERBERT KARNER (VIENNA):
Austria vor Jupiter: Deckenbilderei in Schloss Schönbrunn um 1700.

18:00

WERNER TELESKO (VIENNA):
Thematische Multiperspektivität.
Die Grazer Katharinenkirche und das Haus Habsburg um 1700.

MARTIN MÁDL (PRAGUE):
The Palace of Prince Bishop Carl II of Lichtenstein-Castelcorn in Olomouc and its Decoration.

ANDRZEJ KOZIEŁ (WROCŁAW):
A Jesuit Academy as a Symbol of Habsburgian Power. The Building of the University of Wrocław and its Fresco Decoration.

UTE ENGEL (MUNICH):
Deckenmalerei und 'Schönbornscher Reichsstil'?
Lothar Franz von Schönborn als Auftraggeber in Bamberg, Mainz und Pommersfelden.

KONRAD PYZEL (WARSAW-WILANÓW):
King Jan III Sobieski's Wilanów residence.
Universal patterns, universal stories – unique iconographical message?

DORIS GERSTL (ERLANGEN/REGENSBURG):
Aristokratie versus Monarchie? Zu Klöcker von Ehrenstrahls Deckenbild im Stockholmer Riddarhuset.

MARTIN OLIN (STOCKHOLM):
War and Peace: Jacques Fouquet's paintings in the state apartment of the Royal Palace in Stockholm.

THOMAS LYNGBY (HILLERØD):
The Audience Chamber of Frederiksborg Palace.

Closing of the Galeriegebäude

SATURDAY, 15/09/2018

8:30 **Opening of the Galeriegebäude**

9:00 **Beginning**

MARGRIET VAN EIKEMA HOMMES (DELFT):
The Oranjezaal in Huis ten Bosch.

ALEXANDER DENCHER (LEIDEN):
Daniel Marot as a designer of wall and ceiling-painting in the age of William & Mary.

LYDIA HAMLETT (CAMBRIDGE):
Mural cycles of the later Stuart courts:
Continental influences and British reception.

CHRISTINA STRUNCK (ERLANGEN):
Flammende Liebe, höfische Intrigen und internationale Politik. Antonio Verrios Ausmalung des Queen's Audience Chamber in Windsor Castle.

ELISABETH WÜNSCHE-WERDEHAUSEN (MUNICH):
Genealogie versus Mythologie: Die Galleria di Daniele im Palazzo Reale und die Tradition savoyischer Raumausstattung in Turin.

MARTINA FRANK (VENICE):
Neue Decken für neue Räume. Der Wandel im venezianischen Palast- und Villenbau.

HEIKO LASS (MUNICH):
Summary and final comments.

16:00 **Closing of the Galeriegebäude**

18:00 – 23:30 **Possibility to visit the International Fireworks Competition in the Great Garden**